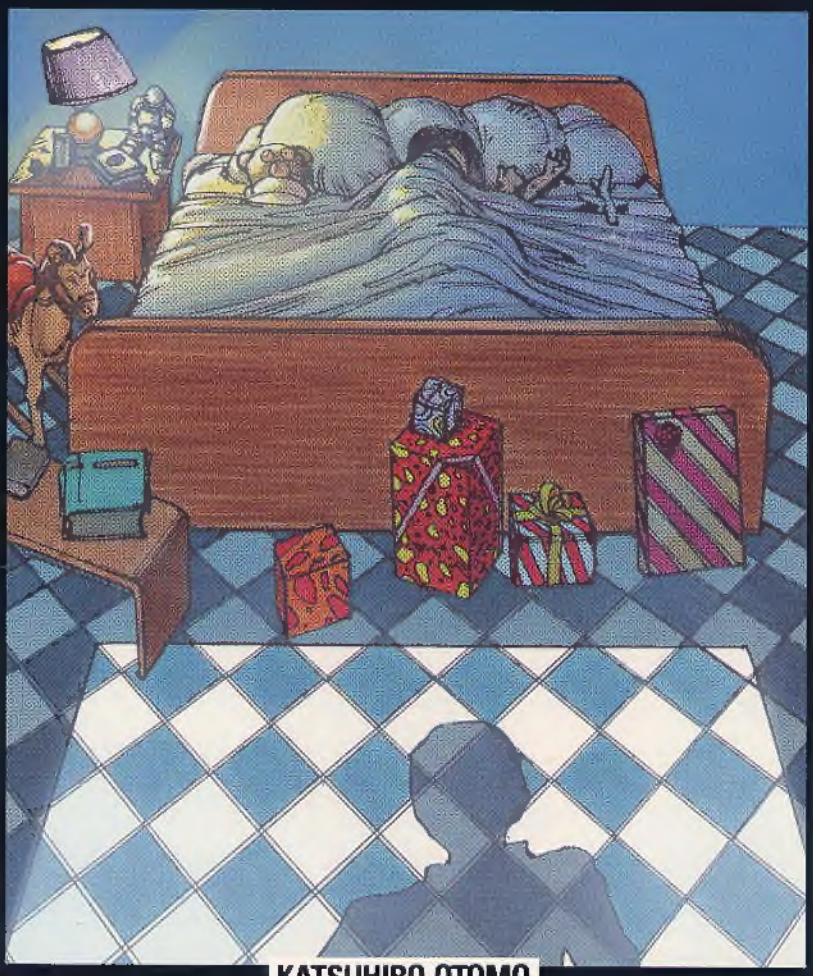
AKIRA 14™



KATSUHIRO OTOMO

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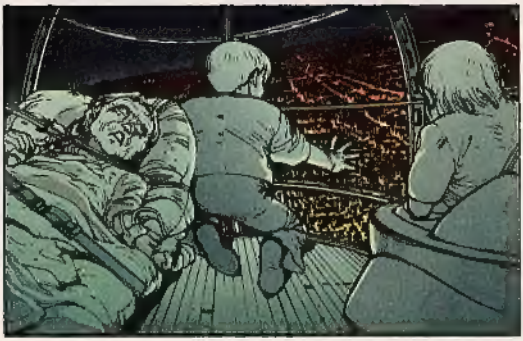


AKIRA

BY KATSUHIRO OTOMO

CHAPTER 14

CAUGHT IN THE MIDDLE

WHAT HAS GONE BEFORE

The year is 2030. The world is rebuilding from World War III. In **Neo-Tokyo**, plans are being made to hold the next Olympics in the "old city"—where, thirty-eight years before, the first of the bombs fell. There, a band of teenaged delinquents led by **Kaneda** encounter **Number 26**—a terrified child who possesses extraordinary telekinetic abilities. During the encounter, the paranormal boy gravely injures **Tetsuo**, one of Kaneda's close friends, then mysteriously vanishes.

As a result **Kaneda** and **Tetsuo** become entangled in a power struggle between a mysterious military and scientific organization led by a man known only as the **Colonel** and an underground resistance group, bent on putting a stop to the Colonel's activities.

Among the resistance, **Kaneda** meets **Kay**—a girl he alternately maddens and tries to seduce—and Kay's "brother" **Ryu**. The resistance leaders include Ryu's superior, Nezu—who publicly leads the political party that opposes the government—and a powerful religious leader with strong precognitive gifts, **Lady Miyako**.

Under his control, the **Colonel** has a number of children, each one possessing a distinct set of psychic talents and identified by a number marked on the hand. (**Lady Miyako** was, at one time, Number 19 in this series.) One of the children is the mental giant **Akira**, so powerful that since the war he has been buried beneath the earth's surface, suspended in cryogenic sleep.

The Colonel's staff subjects **Tetsuo** to painful experiments which awaken his tremendous telepathic potential. **Tetsuo** is redubbed **Number 41**. Unfortunately, as his powers appear, a monstrous side of Tetsuo's nature also surfaces. Able to shrug off the most serious injuries, **Tetsuo** goes on a killing spree, murdering one of Kaneda's friends and even attacking **Kaneda**.

Unable to tolerate the notion that **Akira** may be more powerful than he is, **Tetsuo** sets out to find his rival. The psychic children, who, like **Lady Miyako**

Akira

Sakaki

Kay

Nezu

fear Akira's power and worry about the disaster **Tetsuo** may unleash. The children use their talents to help **Kay** and **Kaneda** follow **Tetsuo** to the Olympic site, below which **Akira** rests. There, they are almost reunited with **Ryu**, who is working undercover as a soldier.

Hoping to prevent a disaster, the **Colonel** follows with his troops and scientists. **Tetsuo** easily repels soldiers armed with the most sophisticated weaponry. Meanwhile, the scientists monitoring Akira's cryosleep surmise that even in hibernation, Akira's power is responding to Tetsuo's psychic energy.

Tetsuo reaches Akira's resting place, the cryonic chamber begins to crack from within, **Akira** emerges, as **Kay** and **Kaneda** watch from hiding.

The paranormal giant is still dazed and weak with the afteraffects of his coma. **Akira** is unable to speak, shy of bright lights, and easily ordered about. **Tetsuo** and he begin to make their way to the surface, followed by **Kay** and **Kaneda**.

Terrified of what may occur, the **Colonel** summons the powerful SOL military satellite and orders that its laser cannon be fired at **Tetsuo** and **Akira**, who are separated by the blasts. **Akira** is saved by **Kay** and **Kaneda**, but **Tetsuo** is less fortunate. The laser strikes his left arm.

Neo-Tokyo is placed in a state of military emergency. The Army is backed up by "caretaker robots" who patrol the streets, dealing harshly with looters and restoring order. The **Colonel**—who successfully manages to conceal the truth about what has occurred despite leaks—plans to

Kaneda **Kiyoko** **The Colonel** **Chiyoko**

use the emergency as an excuse to hunt down and destroy the resistance once and for all. Discredited and made a scapegoat following the disaster, the **Colonel** sets up a clandestine inner circle of military and intelligence officials still loyal to him, a circle **Nezu** is determined to expose.

Lady Miyako divines that **Nezu** can no longer be trusted. She calls upon **Sakaki**, a young girl trained in techniques of infiltration, observation, and combat. **Lady Miyako** asks her to find **Akira**.

Kay and **Kaneda** take shelter with **Chiyoko**, a formidable woman in the resistance. Without Kaneda's knowledge, **Kay** meets with **Nezu** and agrees to turn the still-somnolent **Akira** over to **Nezu**. When **Ryu**, unaware of what has occurred since he last saw **Kay**, also reports to **Nezu**. He treats **Ryu** scornfully, denies all knowledge of **Kay**, and does not tell him anything about **Akira**.

Sakaki has followed **Kay** from her meeting with **Nezu** to Chiyoko's hideout. She slips in and takes **Akira**. **Kaneda** is unable to stop her and he alerts **Kay** and **Chiyoko**.

The pair safely reach the street only to be cornered by caretaker robots. **Kay**, **Chiyoko** and **Kaneda** arrive in time to save them. **Sakaki** is stunned by a robot, the trio recovers **Akira**.

Despite warnings from **Lady Miyako** not to overestimate himself, **Nezu** plans to exploit **Akira** for his own purposes. He awaits the delivery of the paranormal child. **Kay** brings **Akira**, **Kaneda** and **Chiyoko** to a rendezvous on Nezu's boat. He whisks the paranormal boy away by helicopter, and orders his staff to kill the three resistance fighters. They manage to save themselves and take control of the boat, and by a trick learn where the copter has taken **Akira**.

Meanwhile **Nezu**, rushing to where he has **Akira** hidden, is caught breaking curfew by soldiers who open fire upon his car!

Tetsuo

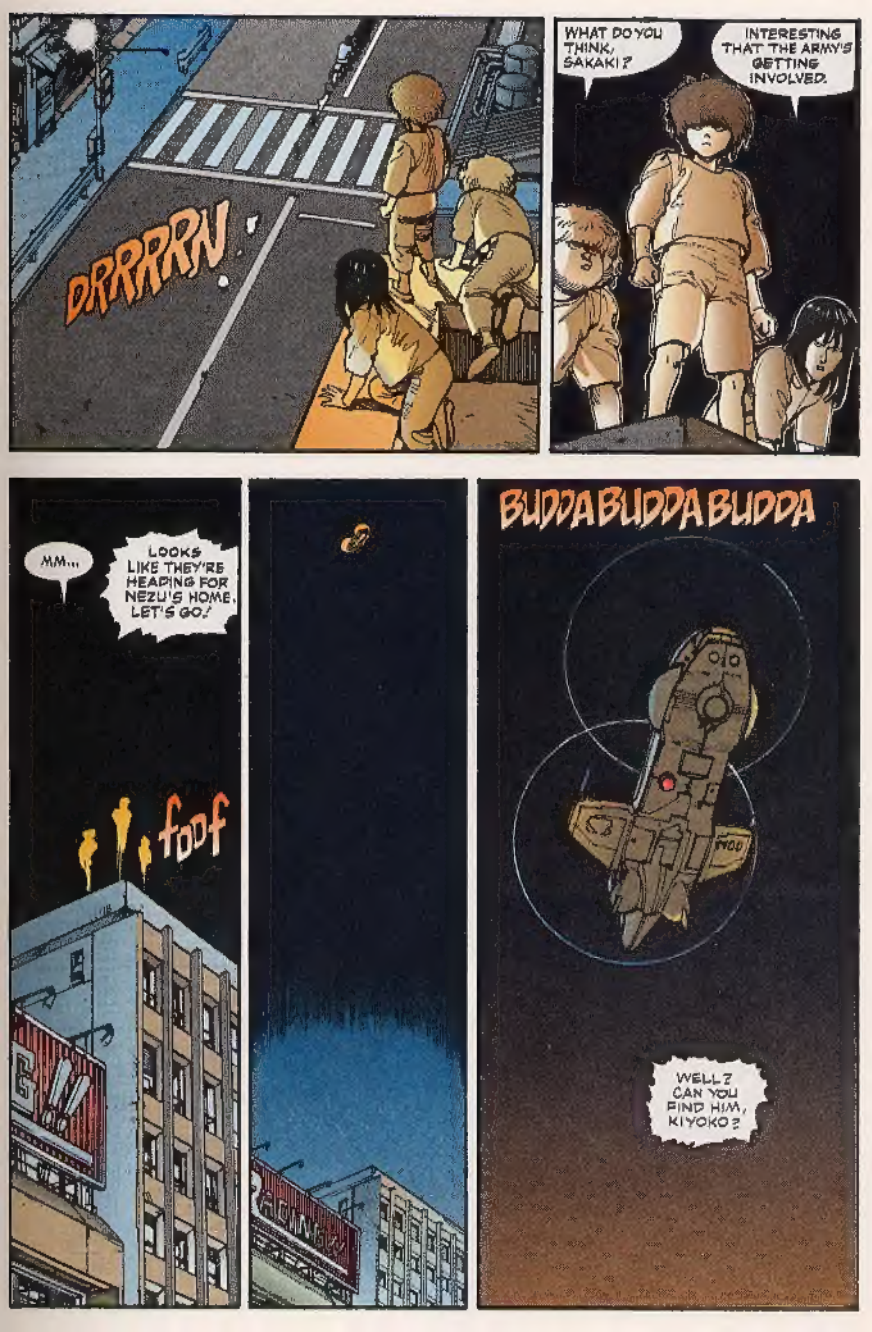
Masaru

Lady Miyako

Takashi

DRRR
RN
TZNG
KZNG
SKREEE
VRNNN
!
RRRN

!
BOOM
FUR
AAIEE!
WHAT'S GOING ON OVER THERE?!
IF NEZU'S WILLING TO STIR UP ALL THIS TROUBLE, SOMETHING REALLY BIG MUST BE UP!
drrrn
DRRRN


DRRRRRN!
WHAT DO YOU THINK, SAKAKI?
INTERESTING THAT THE ARMY'S GETTING INVOLVED.
MM...
LOOKS LIKE THEY'RE HEADING FOR NEZU'S HOME. LET'S GO!
foof
BUDDA BUDDA BUDDA
WELL? CAN YOU FIND HIM, KIYOKO?

I SENSED A PRESENCE, BRIEFLY T WAS HE
95
777-12E
...AKIRA.
HE S ST LL DAZED SLEEPY
OF COURSE!
THAT S WHY WE HAVE TO HURRY. THERE S ST LL T ME.

buddabuddabudda
grn
GRRRN

ENTERING THE ELEVENTH DISTRICT, SIR.
COMPANY HALT!
RRRR
WE'LL ESTABLISH THE BRIDGE-HEAD HERE!
THIS IS WHERE THEY EXPECT THE FORCES WHO OPPOSE THE COLONEL TO CLASH WITH THE TROOPS THAT ARE SUPPORTING H M
THERE MAY BE NO WAY TO AVOID A CONFRONTATION.
I HEARD THAT NEGOTIATIONS ARE STILL GOING ON.
12
HUNH?
WHAT IN..?
WHAT TH--?
A B--
--BOAT!

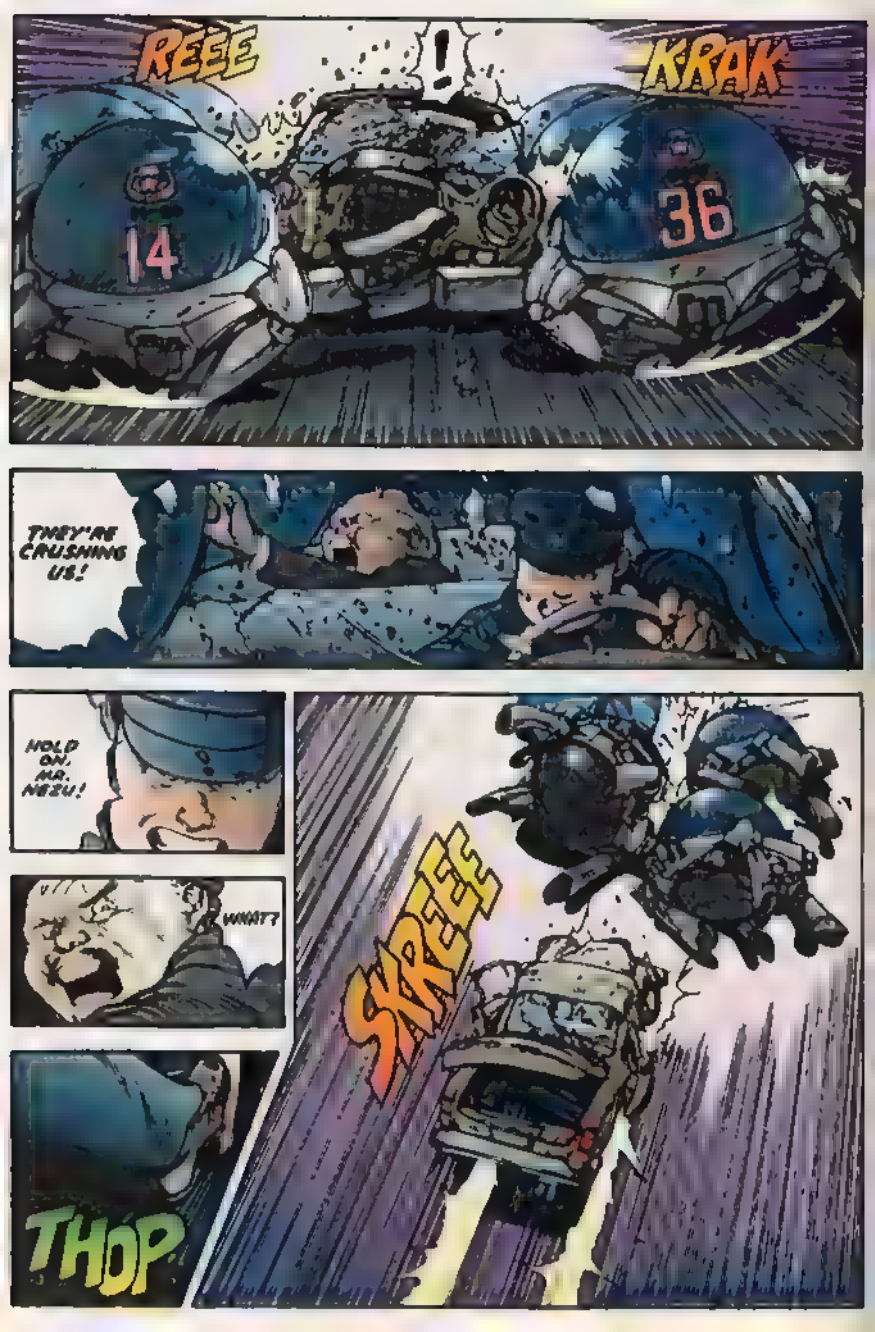
RETREAT!
RETREAT!
KERUNCH
FLOOM

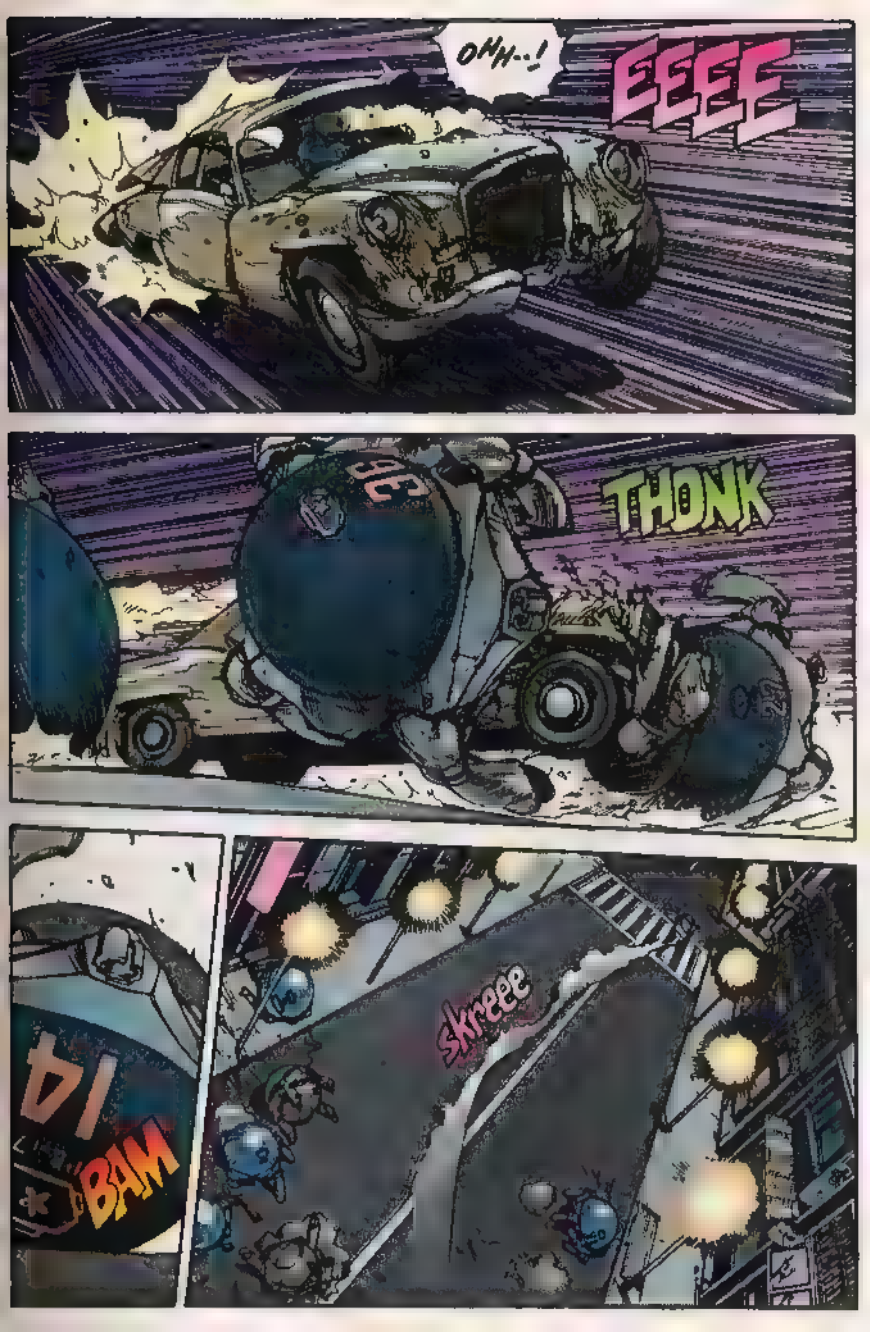
BLOOSH
NO, THIS IS GREAT! LIKE A MOVIE. WE COULDN'T ASK FOR A BETTER DISTRACTION.
WHOA.
THINK MAYBE THEY WENT A LITTLE OVER-BOARD"
WHAT'S THAT?
SOMETHING'S BURNING.
COME ON, CHIYOKO, KANEDA... NEZU'S HOUSE IS THIS WAY!

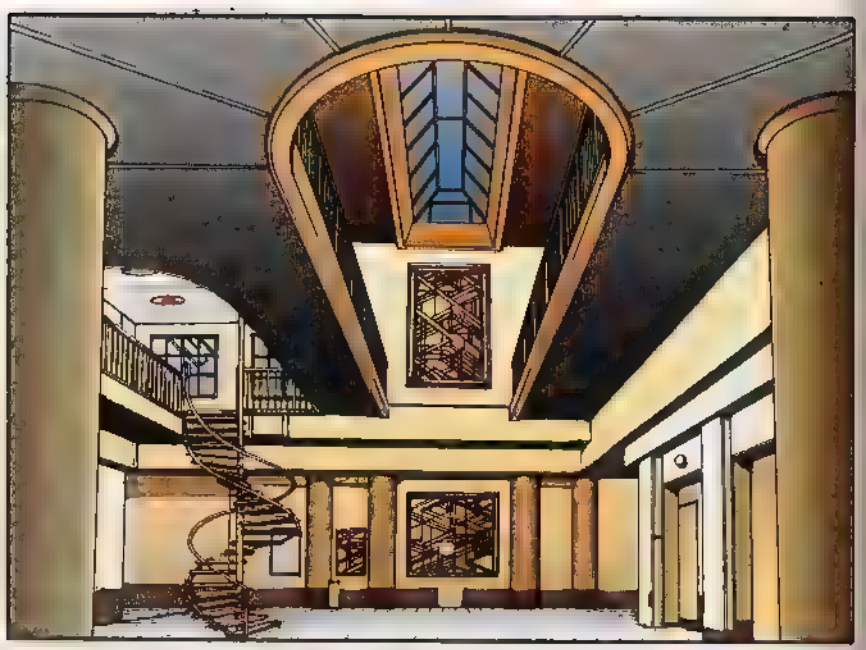
BARROOM
ALIGH!
WHAT :N...?
SSSHHH
YIPE!
WHAT'S HAPPENING OVER THERE?
SOMETHING BLEW UP GOOD!
IT'S ON FIRE AND EVERYTHING!
LET'S GO TAKE A LOOK!

GET BACK TO YOUR POSTS, YOU IDIOTS!
AAH!
EVERYBODY OUTTA MY WAY!
WHAT--?!
tak tak tak
IT'S UNBELIEVABLE!
SLAM
SO CALM DOWN AND TELL ME!
I...I JUST HEARD ALL THAT RACKET OUT THERE..
IT'S A COUP, A COUP D'ETAT
YOU'RE CRAZY!
tak
SSH
IT MEANS MR. NEZU IS...

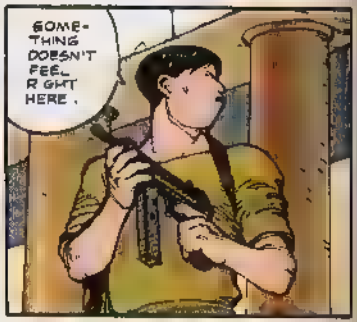
DRRRRRRRRN
DRRRRRN
DAMN THOSE CARE-TAKER ROBOTS!
KLAT
SHREEE
YAGH!


REEE
!
KRAK
14
36
THEY'RE CRUSHING US!
HOLD ON, MR. NEZU!
WHAT?
SKREEE
THOP

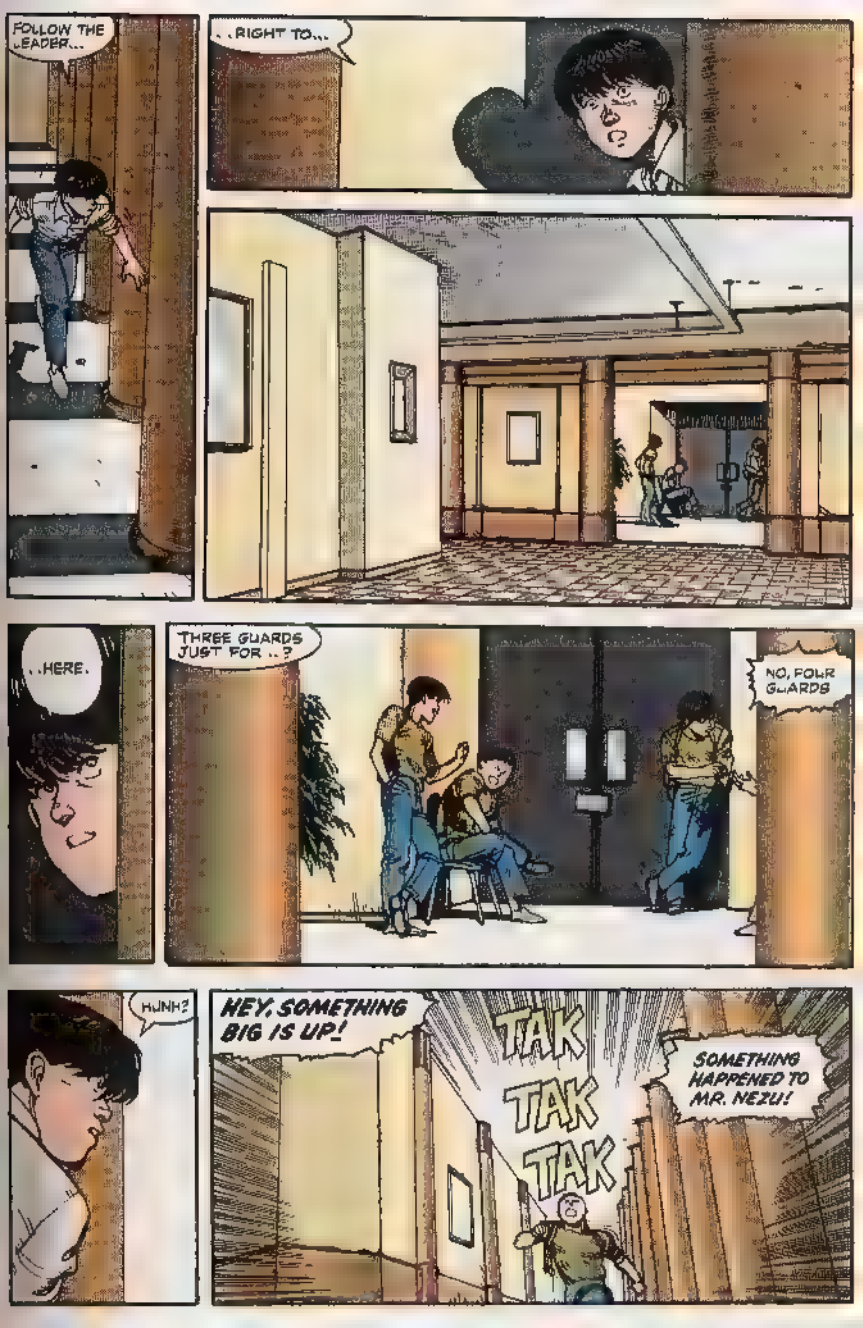

OHH..!
EEEE
THONK
BAM
skreee



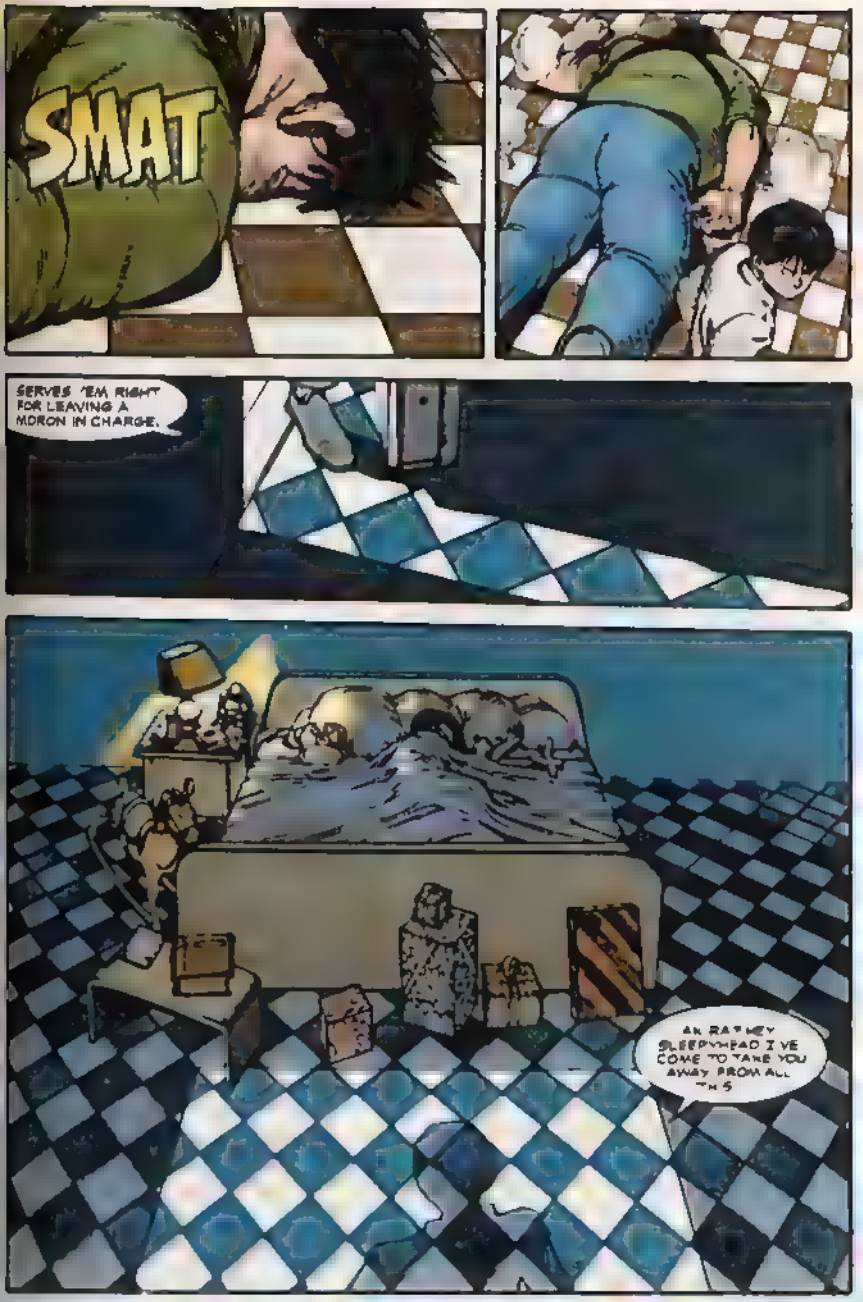
.....
TOK
TOK
TOK
TOK


SOME-
THING
DOESN'T
FEEL
R GHT
HERE .

tok
tok


FOLLOW THE LEADER...
..RIGHT TO...
..HERE.
THREE GUARDS JUST FOR ..?
NO, FOUR GUARDS
HUNH?
HEY, SOMETHING BIG IS UP!
TAK
TAK
TAK
SOMETHING HAPPENED TO MR. NEZU!

HIS CAR WAS ATTACKED BY THE SAME GUYS WHO'RE TRYING TO OVERTHROW THE GOVERNMENT!
WHAT?!
ARE YOU SURE?!
WE'RE LOOKING FOR VOLUNTEERS TO GET THE GUYS THAT DID IT!
I'M IN!
LET'S ALL GO!
NO, WAIT! SOMEONE HAS TO STAY ON DUTY HERE!
HE'S RIGHT
FINE. YOU STAY!
NO WAY!
EVERYONE WHO'S GOING, JOIN THE GROUP IN THE BALLROOM. I'M GONNA LET THE REST OF THE MEN KNOW.
RIGHT.
LET'S GIVE THOSE BASTARDS WHAT'S COMING TO THEM.
MOVE IT.
HOW COME I NEVER GET TO GO? IT'S NOT FAIR!
BECAUSE LADY MIYAKO SAYS SO.
JUST BECAUSE I'M STUPID...
I ALWAYS GET LEFT OUT!

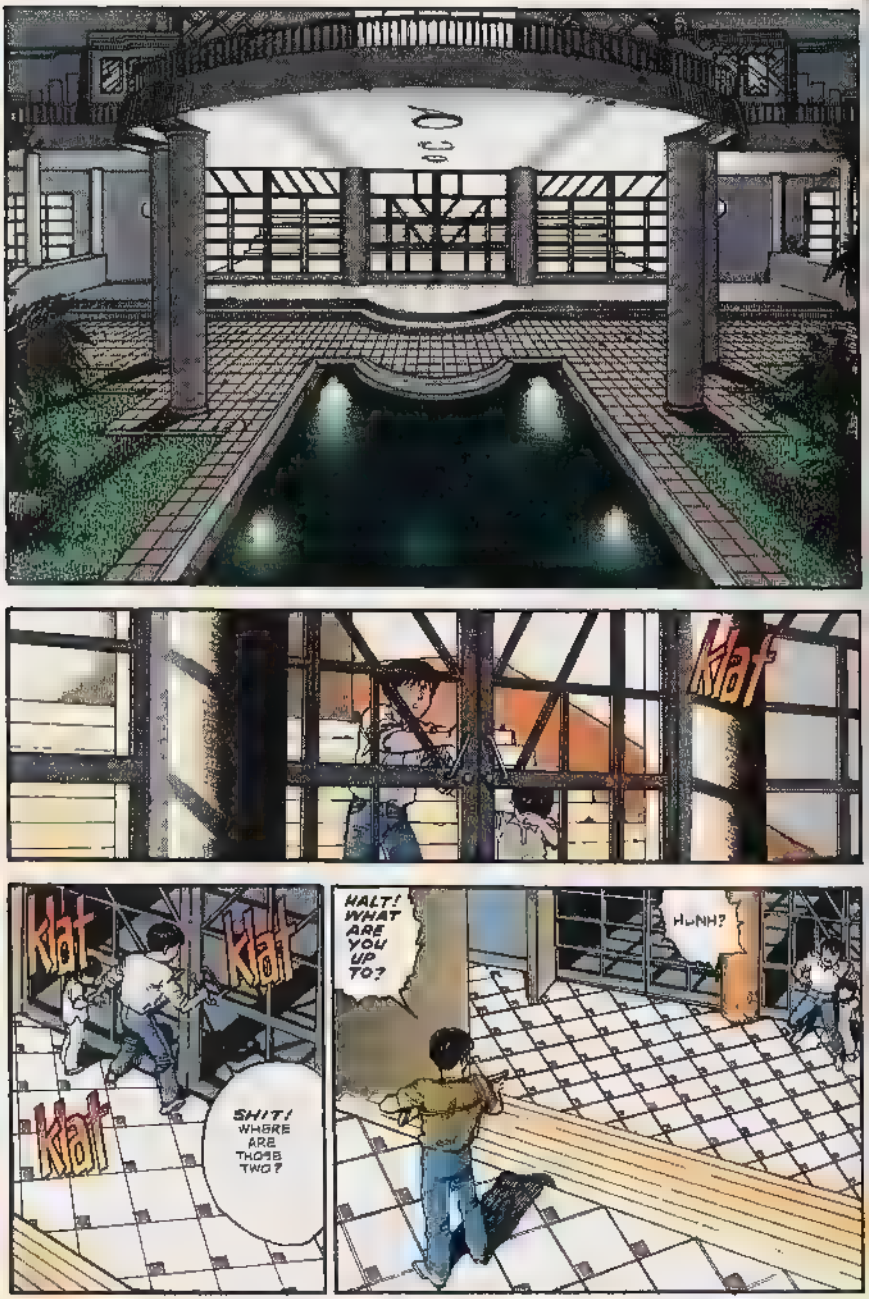

SMAT
SERVES 'EM RIGHT FOR LEAVING A MORON IN CHARGE.
AH RATHEY SLEEPYHEAD I'VE COME TO TAKE YOU AWAY FROM ALL THIS

KERRUNK
OPEN THE DOOR! FAST!
HURRY!
HURRY!
REEE
EEEEEEEEE
RIGHT!
EEEK
MR. NEZU!

WHAT A MESS
ARE YOU ALL RIGHT, SIR?
DID THEY HURT YOU?
trunk
unk
AH. AHN...
WE MUST.. TRANSFER AKIRA
YESSIR!
SUMMON THE HELI-COPTER!
AT ONCE!
KLAK
FWOOM
YEEK!
AUGH!

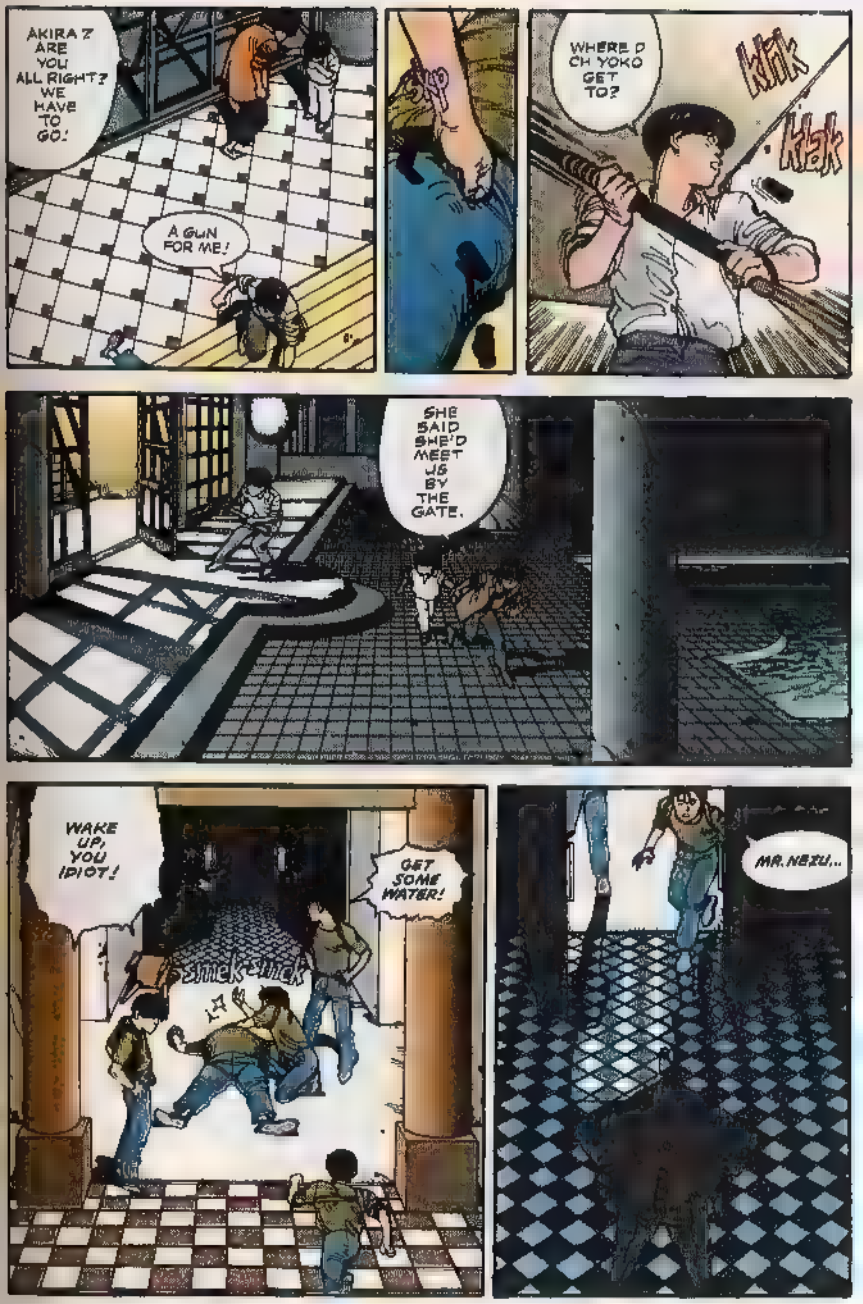
YOW!
GET AN EXTINGUISHER!
PUT IT OUT!
rrrrr
rrrr
rrrr
rrrr
THE BASTARD'S OWN HOME..
AWOOOOO
OOOOO
AS OF ONE A.M. A PROVISIONAL GOVERNMENT DEDICATED TO MILITARY SECURITY WILL BE IN CONTROL OF THE NATION . .

UNTIL FURTHER NOTICE THE EXISTING ADMINISTRATION AND ALL THE TERMS OF OUR CONSTITUTION ARE HEREBY SUSPENDED.
AT EIGHT O'CLOCK TOMORROW MORNING...
THE PROVISIONAL REGIME WILL ISSUE A STATEMENT CONTAINING FURTHER DETAILS.
THIS HAS BEEN A PUBLIC SERVICE ANNOUNCEMENT BROUGHT TO YOU BY THE PROVISIONAL REGIME.
THIS ANNOUNCEMENT WILL BE REPEATED EVERY FIFTEEN MINUTES
WHAT DO YOU THINK OF THAT?
A COUP HUNH? NOW I KNOW WHY THERE'VE BEEN SOLDIERS CRAWLING ALL OVER EVERYTHING
THIS WHOLE THING JUST KEEPS ON GETTING MORE COMPLICATED.


Kat
Kat
Kat
Kat
SHIT! WHERE ARE THOSE TWO?
HALT! WHAT ARE YOU UP TO?
HUNH?

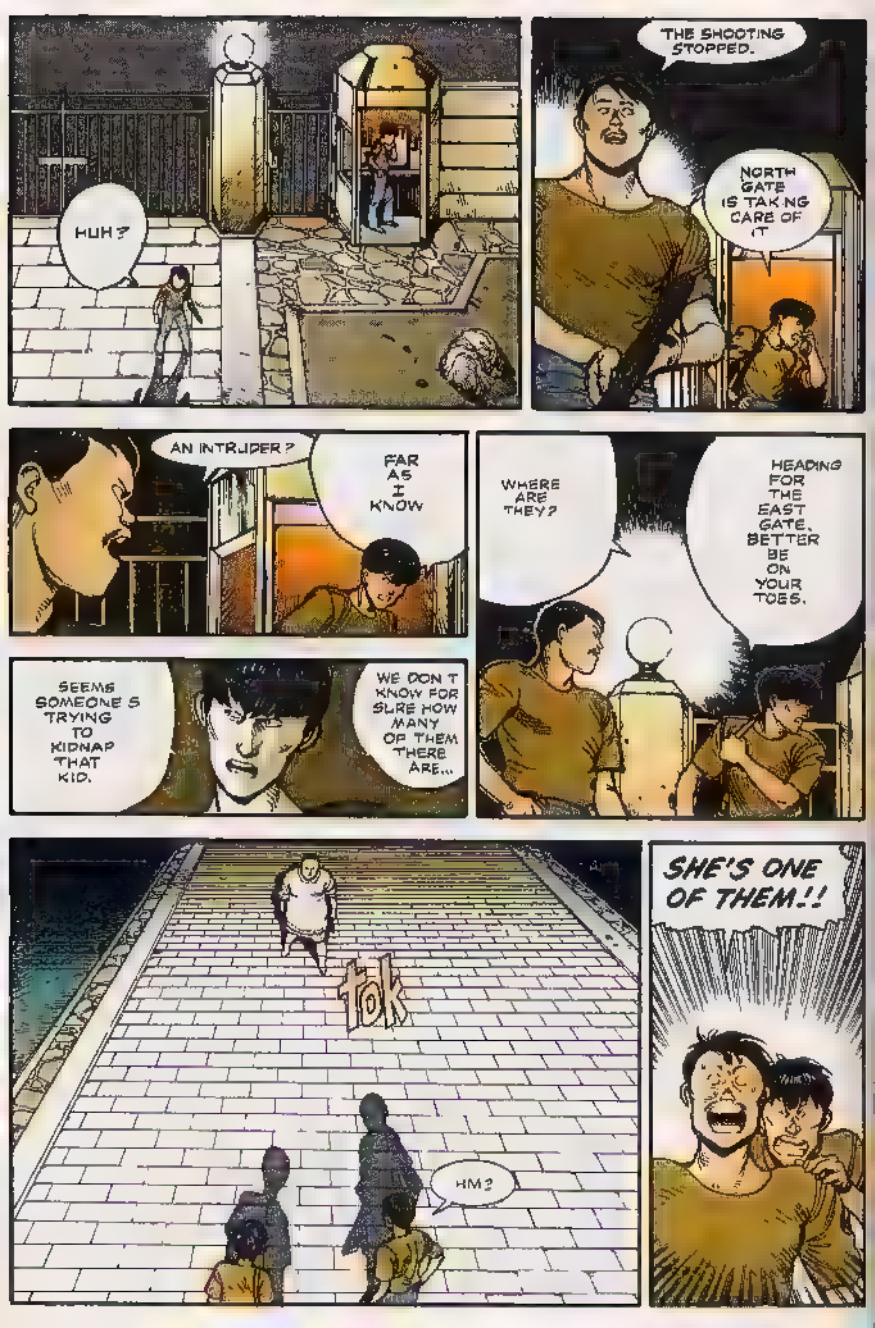
N-NOTHING...
BUT WE'RE TRYING TO LEAVE.
HOW COME I'VE NEVER SEEN YOU BEFORE?
HEY! THAT'S THE KID WHO--!
?--ULP!!
HM?

KAY!
RAKOW
THOM
KIT
KIT
THOK
OK
BLAM
COME ON KANEDA.
HEY! BRAVE GIRL HOW'S YOUR ARM?

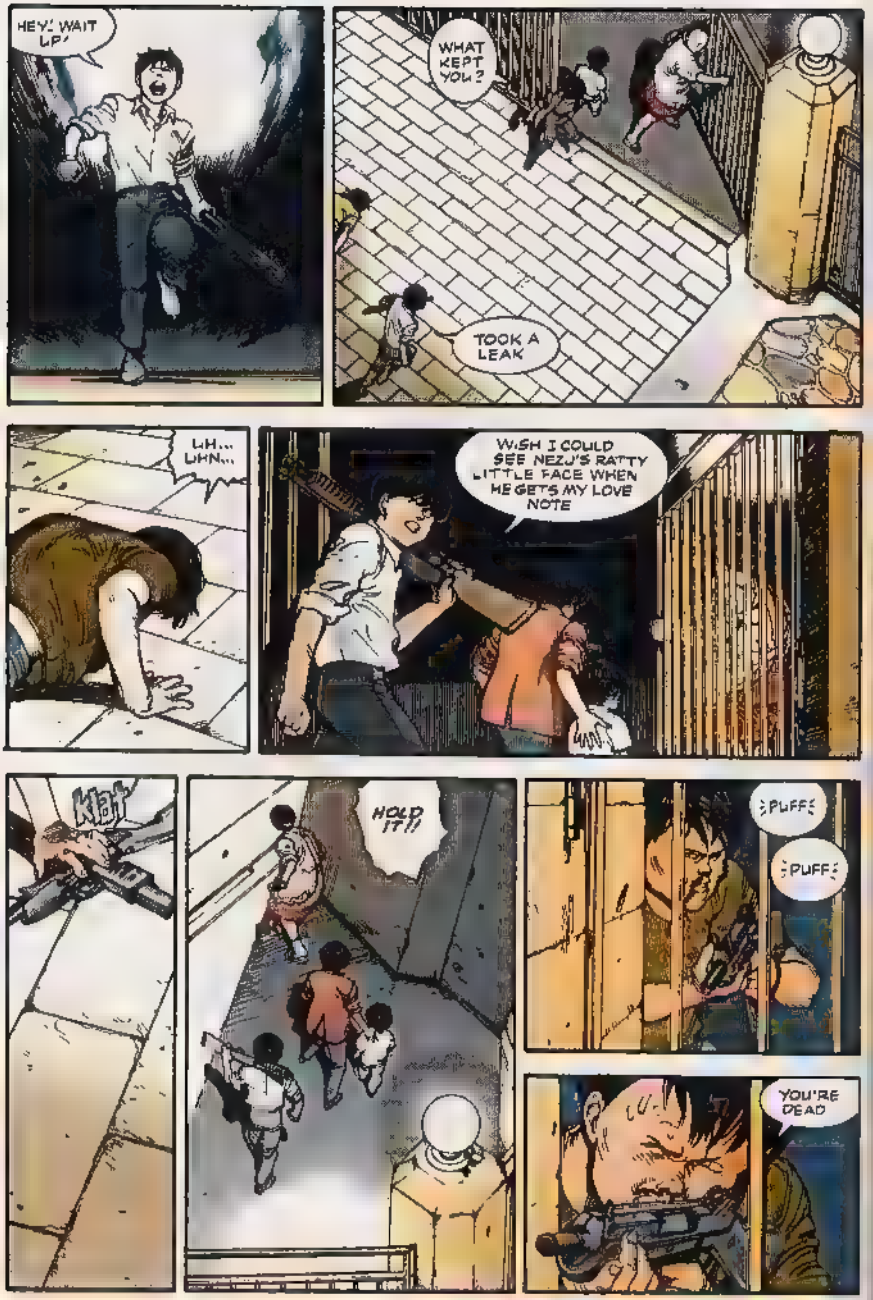

AKIRA ? ARE YOU ALL RIGHT? WE HAVE TO GO!
A GUN FOR ME!
WHERE D CH YOKO GET TO?
Kick
Kick
SHE SAID SHE'D MEET US BY THE GATE.
WAKE UP, YOU IDIOT!
GET SOME WATER!
shick-shick
MR. NEZU...

...GRR...
RATS LIKE NEZU GET WHAT THEY DESERVE!
ouch!
ow!
eek!
Pow!
GET THEM! BRING THEM TO ME AT ONCE!
plunk
RUN!!
BRING A LIGHT!
BLAM

HEYY!
KNK
BL AM
KRESH
tokka tokka tokka
KANEDA!
YAAUGH!
BLAM BLAM BLAM
tokka tokka tokka


HUH?
THE SHOOTING STOPPED.
NORTH GATE IS TAKING CARE OF IT
AN INTRUDER?
FAR AS I KNOW
SEEMS SOMEONE'S TRYING TO KIDNAP THAT KID.
WE DON'T KNOW FOR SURE HOW MANY OF THEM THERE ARE...
WHERE ARE THEY?
HEADING FOR THE EAST GATE. BETTER BE ON YOUR TOES.
tok
HM?
SHE'S ONE OF THEM!!

TAK
TAK
H-H-HU-HU-
HURRY!
klaklak
OO..
POP
AH...
POW
CHIYOKO!
RIGHT ON
TIME


HEY! WAIT UP!
WHAT KEPT YOU?
TOOK A LEAK
UH... UHN...
WISH I COULD SEE NEZU'S RATTY LITTLE FACE WHEN HE GETS MY LOVE NOTE
UHN...
KLAK
HOLD IT!!
:PUFF:
:PUFF:
YOU'RE DEAD

LET'S GO!
!
NOW!
...UGHN...
WHAM
WAM
WHERE TO?
ONE OF MY CONTACTS HAS A PLACE NEAR HERE WHERE WE CAN HIDE OUT FOR A WHILE.
WE CAN PLAN OUR NEXT MOVE WHEN WE GET THERE.

DID YOU SAY THERE'D BEEN A COUP?
THAT'S WHAT I HEARD
I WONDER IF THAT COLONEL
I'VE BEEN WONDERING THE SAME THING
I WOULDN'T PUT ANY-THING PAST THAT BIG APE

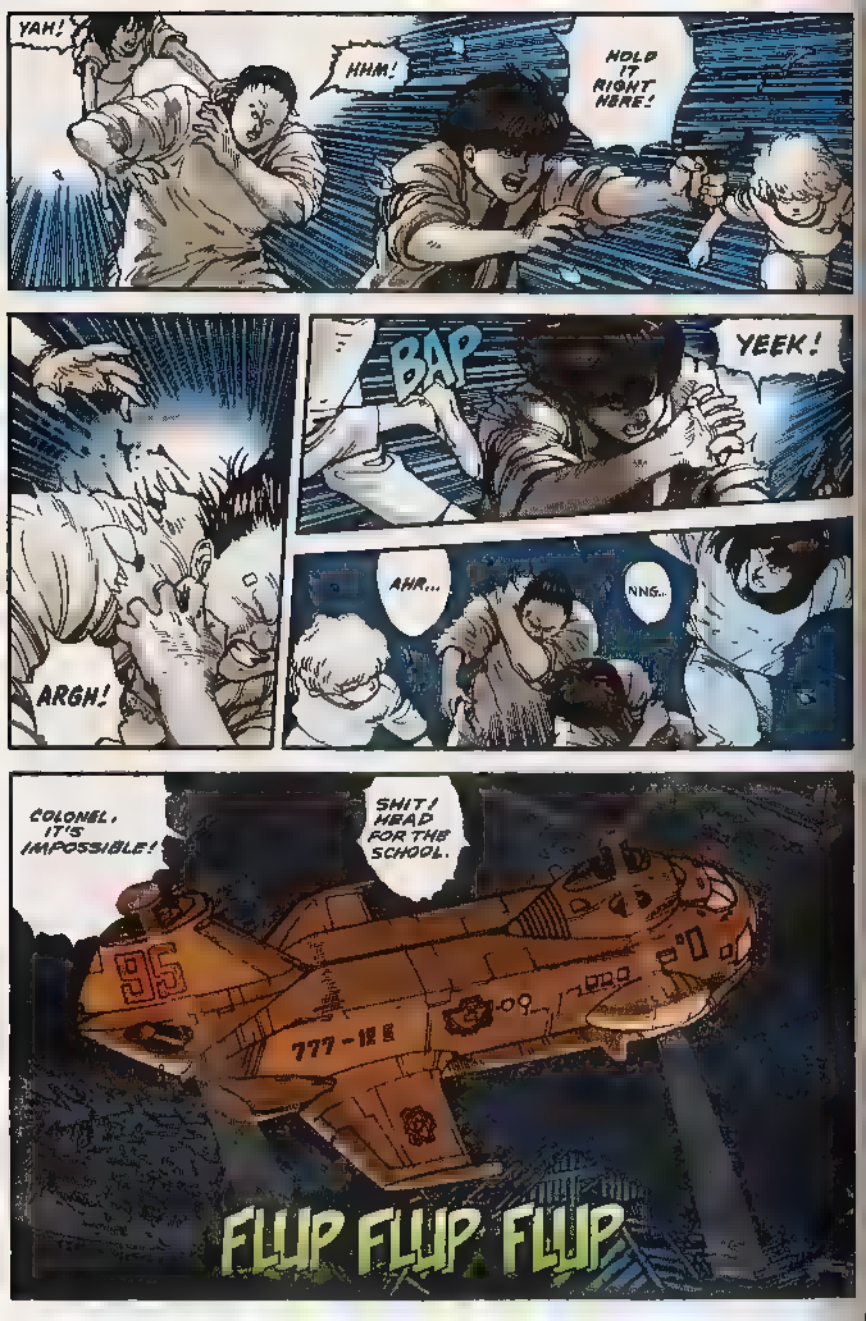
YOU AGAIN? DON'T YOU KNOW WHEN TO QUIT?
BE CAREFUL!
AFTER WHAT WE WENT THROUGH TO GET THIS KID BACK WE'RE NOT ABOUT TO LET YOU TAKE HIM AWAY FROM US!
!
tok
HEY!
Ssh
TAKE--
Ssh
--THAT!

WOP
OOG!
whoosh
THUD
KA...
...KANEDA!!
OHH!
KAY!
CHIYOKO!

Sssh
!
!
!
?
SHIT!

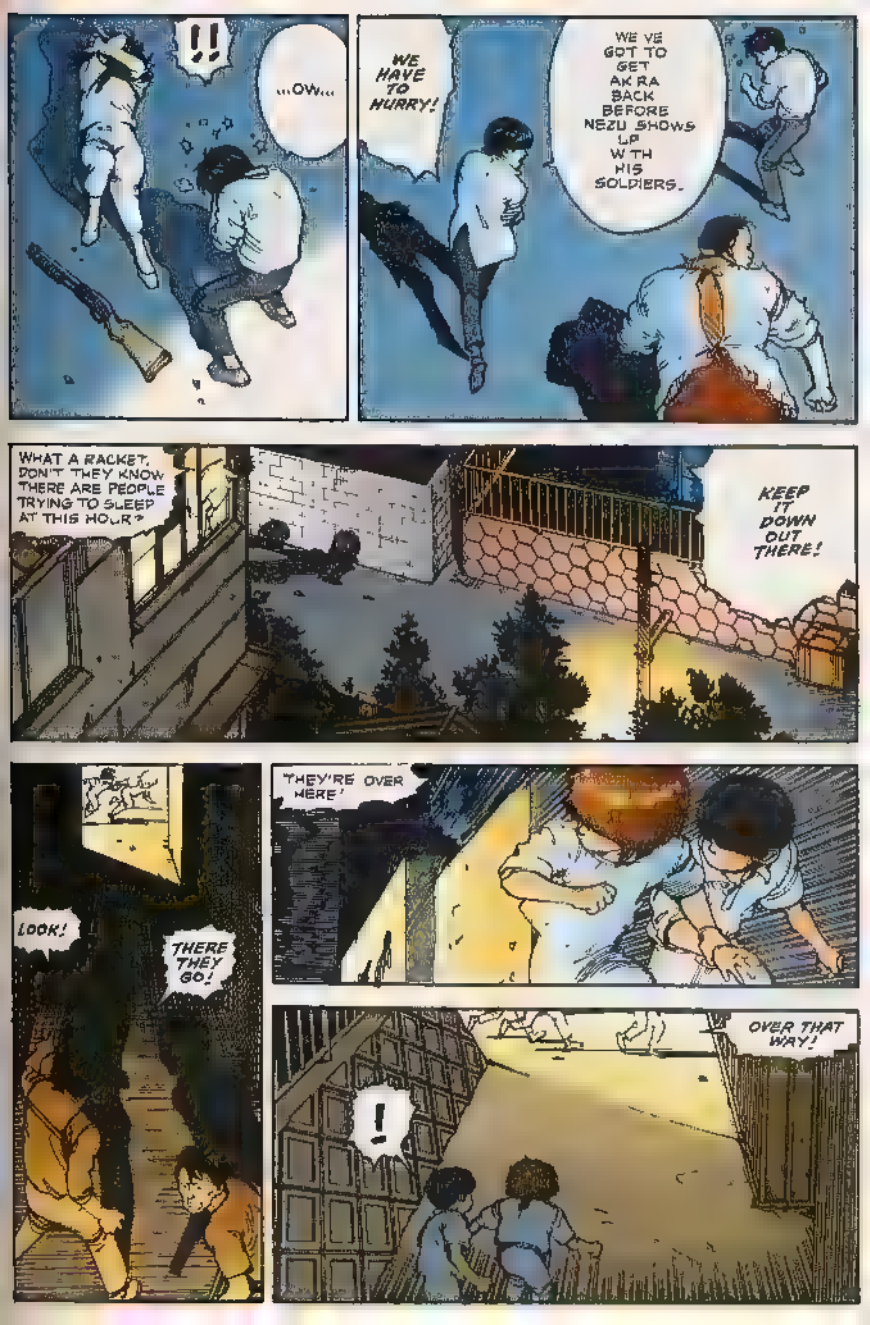
THEY'VE SEEN US!
BUDDABUDDP
BUDDA
AAUGH!

ALERT THE TROOPS! THIS IS A TOP PRIORITY ORDER! I WANT THIS ENTIRE AREA CORDONED OFF WITHIN THE NEXT FIVE MINUTES!
OH!
AKIRA!
COLONEL! I THINK THERE'S ENOUGH ROOM FOR US TO LAND IN THE SCHOOL-YARD!
LAND RIGHT HERE! THERE'S TOO MUCH AT STAKE FOR US TO WORRY ABOUT DESTROYING A COUPLE OF HOUSES.


YAH!
HHM!
HOLD IT RIGHT HERE!
BAP
YEEK!
ARGH!
AHR...
NNG..
COLONEL, IT'S IMPOSSIBLE!
SHIT! HEAD FOR THE SCHOOL.
FLUP FLUP FLUP

MIKI!
MOZU!
HERE I...
...COME
!
LEAVING SO SOON!!
SWOOSH
!
MIKI!
HELP!
KRUNCH

GRRN!
YOOUU...
COME AND GET IT!
YOU DON'T LEARN, DO YOU?
HEH...
SWUP
BAM
!


!!
...OW...
WE HAVE TO HURRY!
WE VE GOT TO GET AK RA BACK BEFORE NEZU SHOWS LP W TH HIS SOLDIERS.
WHAT A RACKET. DON'T THEY KNOW THERE ARE PEOPLE TRYING TO SLEEP AT THIS HOUR?
KEEP IT DOWN OUT THERE!
LOOK!
THERE THEY GO!
'THEY'RE OVER HERE'
!
OVER THAT WAY!

DOWN THE ALLEY!
tromp tromp
THIS WAY!
>GASP<
tak
ARE WE SURROUNDED?
.....
NEZU
YOU MAY NOT BELIEVE THIS, BUT MY DEVOTION WAS QUITE SINCERE.
IT NEVER OCCURRED TO ME THAT I'D BETRAY LADY MIYAKO.

OOH... THAT ROTTEN KID..
...NEXT TIME, FOR SURE...
HUNH?
HOWEVER..
"THERE WERE CERTAIN DEVELOPMENTS I COULDN'T HAVE ANTICIPATED.
"...DEVELOPMENTS THAT MAKE IT QUITE IMPOSSIBLE FOR ME TO RELINQUISH AKIRA AT THE PRESENT TIME, AT SOME LATER DATE."
"...I HOPE PERSONALLY TO GO BEFORE LADY MIYAKO AND BEG HER PARDON."
SNAP
BE CAREFUL NOT TO HIT AKIRA
BAP
AGHK!
WHO DID THAT?!

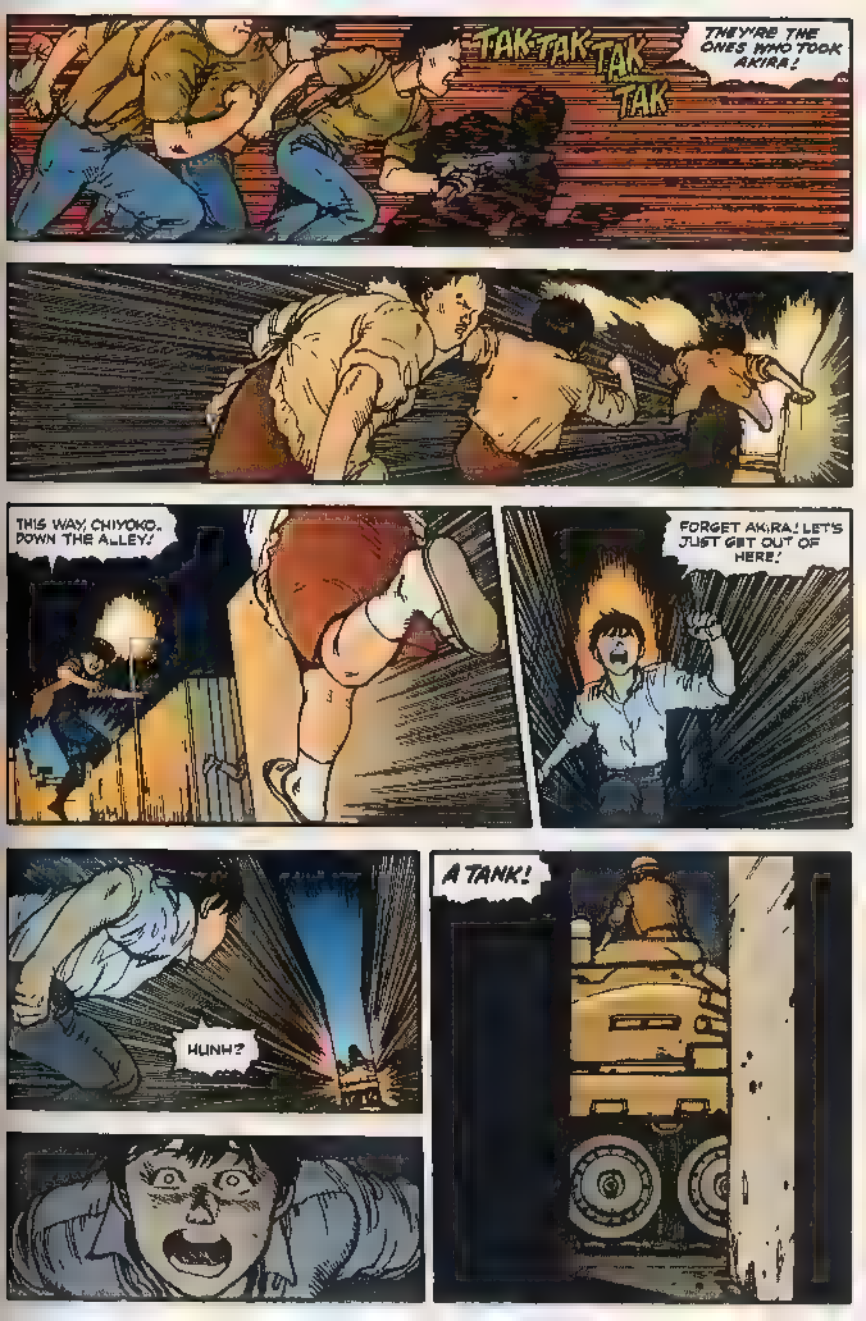
YAAGH!
RUN SAKAKI!
MIKI!
KILL THOSE MEDDLERS!
TOKKA
TOKKA
WAAAH!
SHE'S AR BORNE!
GASP!
NOO!

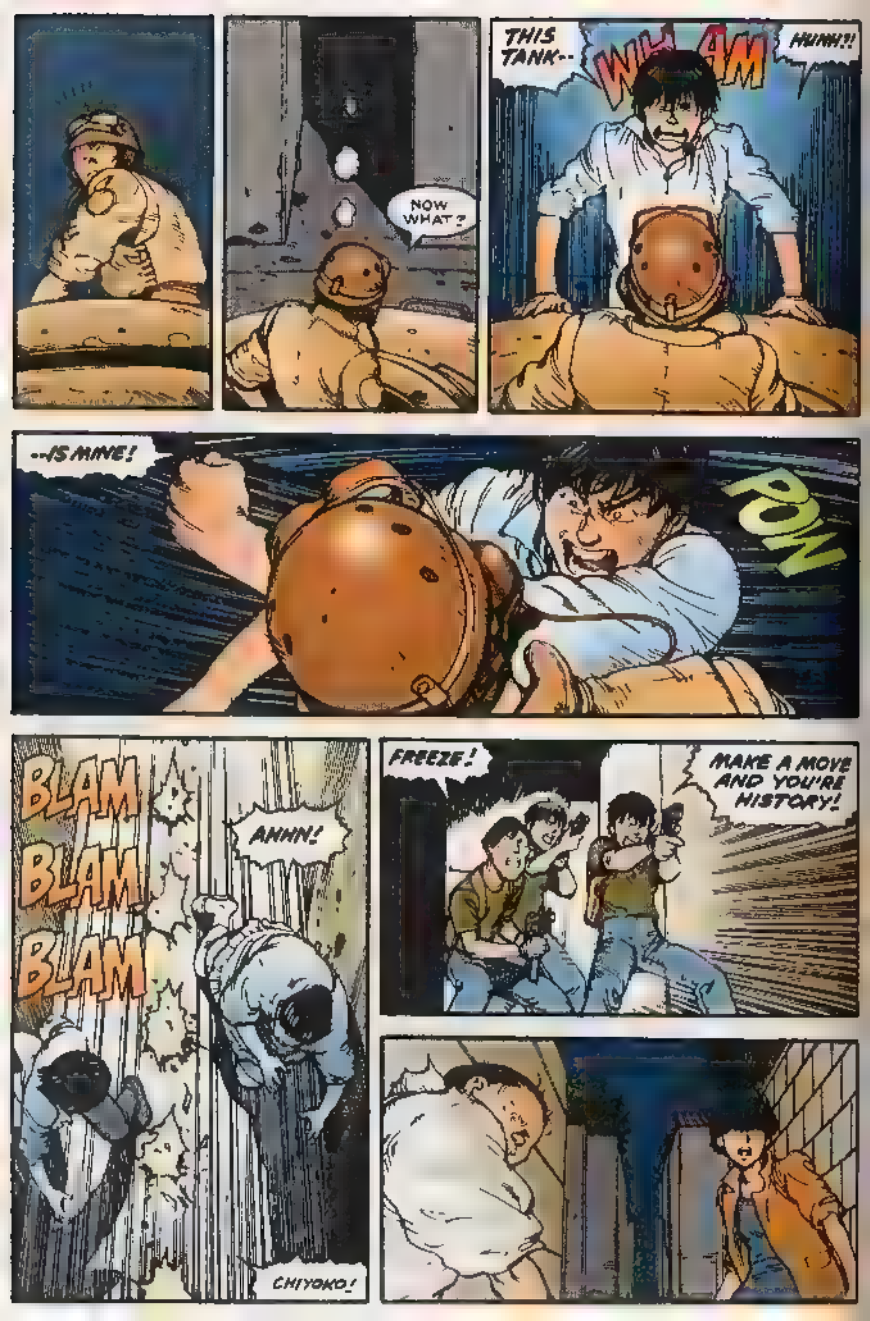
FFFFT
SHOOM
!
A FLARE!
KANEDA, LOOK!
THERE!
INCOMING AT TWO O'CLOCK!
ONCE WE'VE IDENTIFIED AKIRA, TAKE OFFENSIVE ACTION AGAINST THE REST OF THEM.

OOW!
EH...?
THOP
NOW!!
LIGHK
BLAM BLAM BLAM
!
MIKI!
SAKAKI
...
MOZU
..

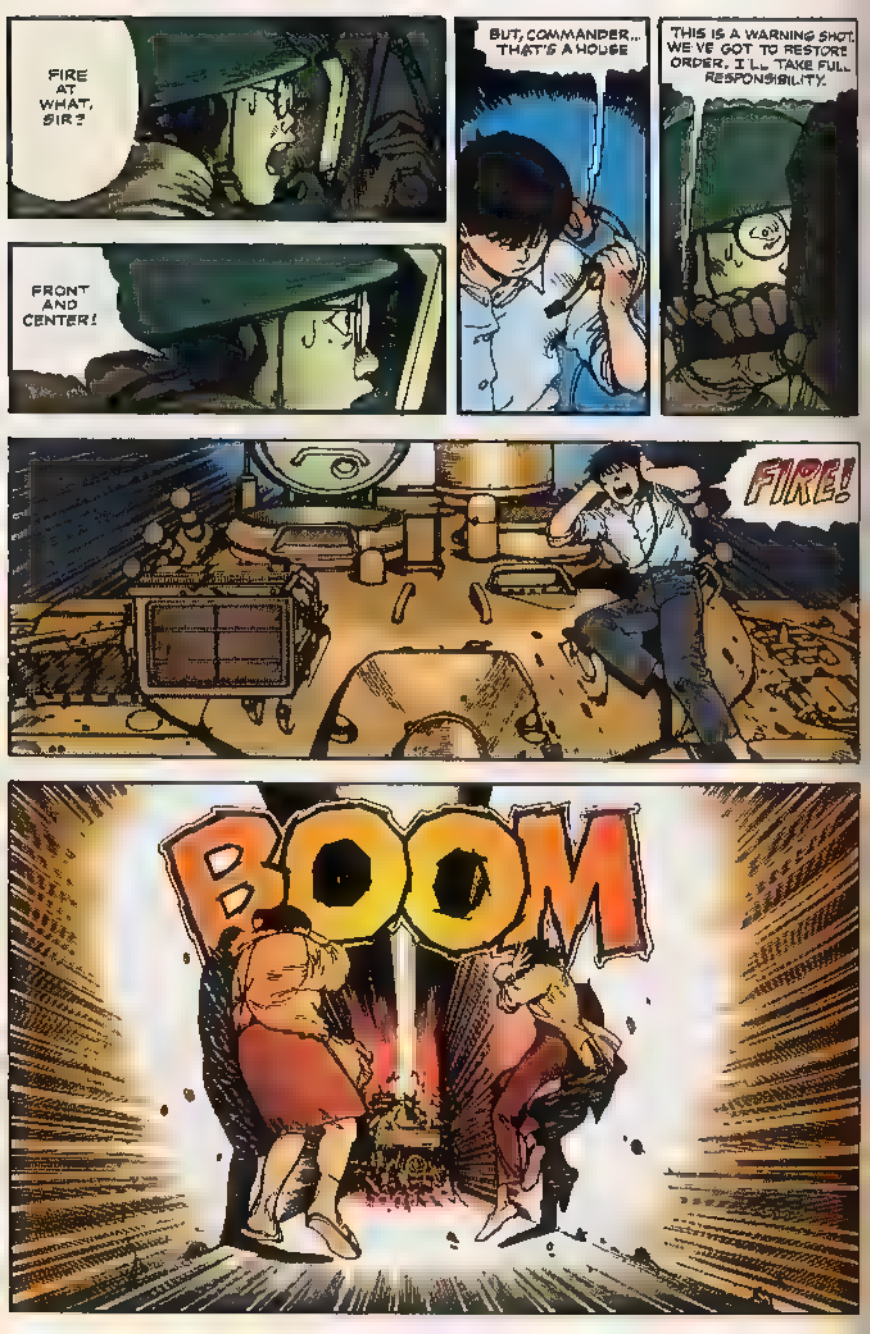
THREE GIRLS...?
WITH POWERS LIKE OURS
PREPOSTEROUS, TAKASHI!
WHO COULD THEY BE?!
POWER EH?
JUST HOW POWERFUL ARE THEY, MASARU?
THEY CAME... FOR AKIRA.
THAT'S ALL I KNOW...

THEIR POWER IS LIKE OURS...
...BUT VERY LIMITED
EASY BE CAREFUL
gong gong
CORDONING OF THE AREA IS COMPLETE SIR
LET'S GO!
EXCELLENT STAND BY

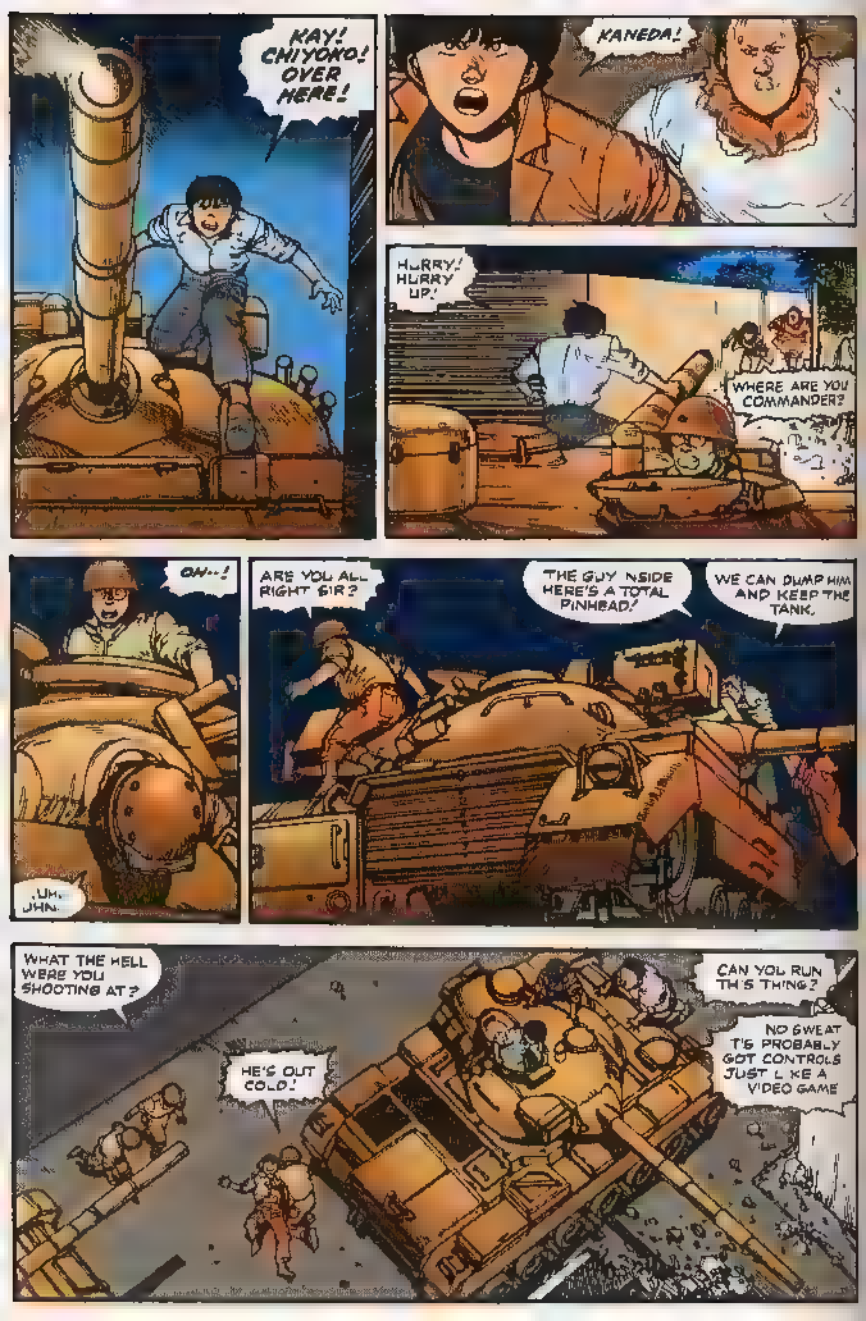

TAK TAK TAK TAK
THEY'RE THE ONES WHO TOOK AKIRA!
THIS WAY, CHIYOKO. DOWN THE ALLEY!
FORGET AKIRA! LET'S JUST GET OUT OF HERE!
HUNH?
A TANK!

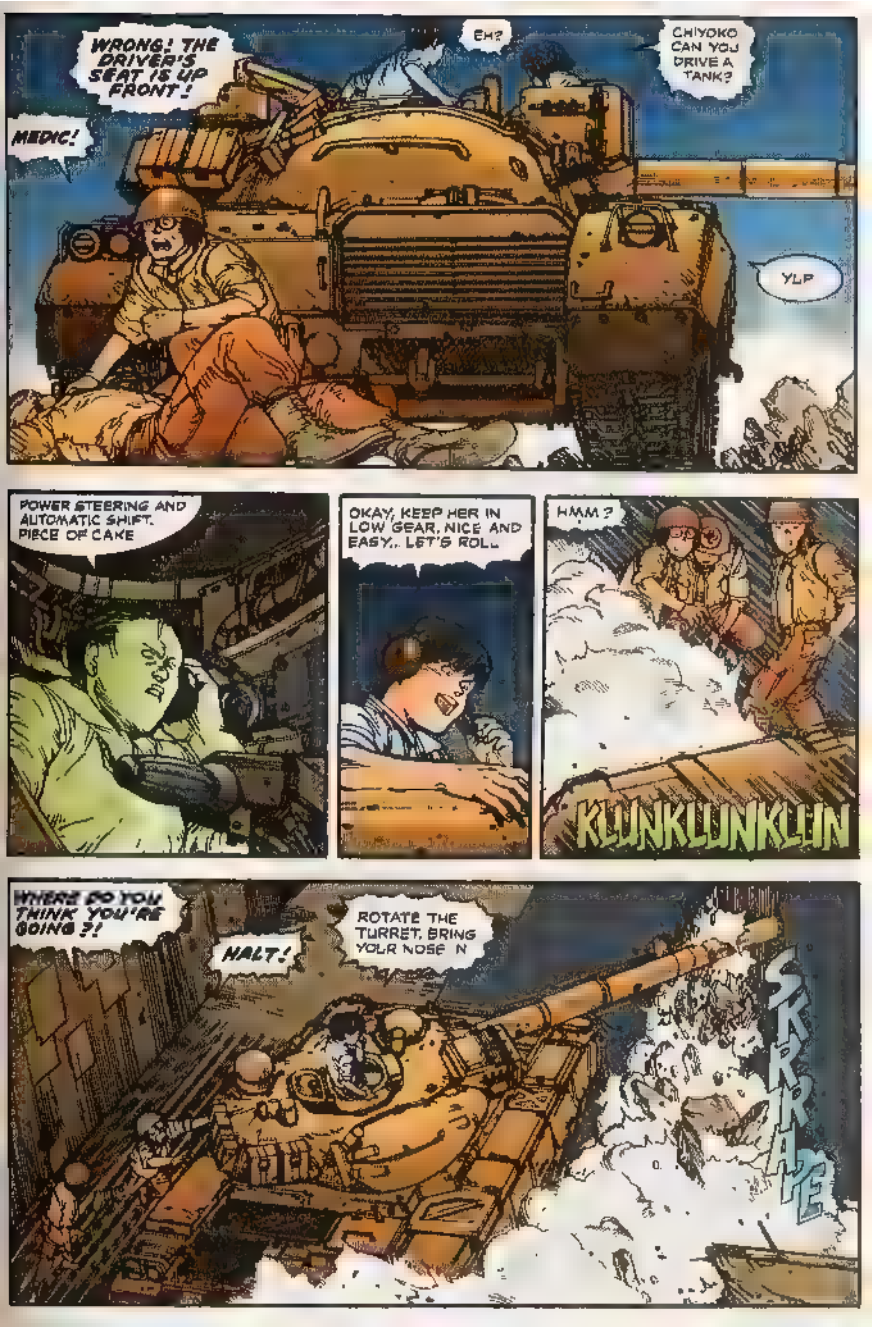

NOW WHAT?
THIS TANK--
WILLIAM
HUNH?!
--IS MINE!
POW
BLAM
BLAM
BLAM
AHHN!
CHIYOKO!
FREEZE!
MAKE A MOVE AND YOU'RE HISTORY!

TARGET TO THE RIGHT!
ROGER!
KLUNKLUNKLUN
WHOOPS.
KLUNK KLUN
KLAK
WHAT IS THAT?
KLUN
KLANK
KLANK
AND.. FIRE!


FIRE AT WHAT, SIR?
FRONT AND CENTER!
BUT, COMMANDER... THAT'S A HOUSE
THIS IS A WARNING SHOT. WE'VE GOT TO RESTORE ORDER. I'LL TAKE FULL RESPONSIBILITY.
FIRE!
BOOM

BOOM
.....
EEP!
NO ONE'S GIVEN THE ORDER TO ATTACK!
THAT SOUNDED LIKE A TANK
YEAH.
KAY, LOOK!


KAY! CHIYOKO! OVER HERE!
KANEDA!
HURRY! HURRY UP!
WHERE ARE YOU COMMANDER?
OH..!
ARE YOU ALL RIGHT SIR?
THE GUY INSIDE HERE'S A TOTAL PINHEAD!
WE CAN DUMP HIM AND KEEP THE TANK.
UH.. UHN..
WHAT THE HELL WERE YOU SHOOTING AT?
HE'S OUT COLD!
CAN YOU RUN THIS THING?
NO SWEAT IT'S PROBABLY GOT CONTROLS JUST LIKE A VIDEO GAME


WRONG! THE DRIVER'S SEAT IS UP FRONT!
EH?
CHIYOKO CAN YOU DRIVE A TANK?
MEDIC!
YUP
POWER STEERING AND AUTOMATIC SHIFT. PIECE OF CAKE
OKAY, KEEP HER IN LOW GEAR, NICE AND EASY.. LET'S ROLL
HMM ?
KLUNKLUNKLUN
WHERE DO YOU THINK YOU'RE GOING ?!
HALT!
ROTATE THE TURRET. BRING YOUR NOSE N
SKRRAZE

NEXT ISSUE: **PSYCHIC DUEL**

THE MAKING OF AKIRA THE EPIC COMIC PART II—SCRIPTING

The scripting of the Epic version of **Akira** requires a detailed translation and westernization process involving approval by two separate companies and a number of individuals.

Epic Comics first receives the English translation of **Akira** in volumes—each of the five Japanese volumes is 280 to 400 pages each. Epic is sent the translations of the volumes one at a time, as each is completed. Kodansha's translators, Yoko Umezawa and Linda M. York translate the Japanese to literal, straightforward English. The Kodansha volumes have been divided into 64-page Epic editions by former **Akira** editor Archie Goodwin. Each edition's translation, along with a copy of the issue's artwork, is then sent to Jo Duffy.

Jo Duffy then "Americanizes" the script. The direct, literal translation is often stiff, and the flow of the script, although fine in Japanese, changes entirely when translated.

"An idea that takes three words in Japanese," says Duffy, "may take 10 or 20 words in English."

Also, because of the length of the Epic issues, characters must be re-introduced every 64 pages. American readers should be able to pick up any issue of the series and identify the main characters within the first few pages.

Duffy completes the script, with careful attention to the onomatopoeia of sound effects and an even flow of language. She tries to Americanize **Akira** without taking away from the Japanese elements.

A panel from Kodansha's *Akira* Volume 3

Using her script, Duffy then marks the places on the artwork where the word balloons should go. The script is sent to the Epic offices, where editor Margaret Clark checks it before sending to the staff of Kodansha in Tokyo for approval.

Epic receives the Duffy script back from Kodansha, complete with changes and corrections. The complete script, along with the balloon placements, is then sent to Michael Higgins for lettering.

Higgins draws in new balloons according to the balloon placements he receives from Duffy, and then letters all of the balloons as indicated by the script. **Akira** is unlike most comics in that some word balloons already exist, and he must draw the new balloons to fit with those drawn by Otomo.

"It's a question of balancing the American balloons with the Japanese," he says.

After Higgins returns the lettering to Epic, the lettering and the proofs of the original artwork (see article in **Akira** #13 on "mirror proofs") go into the Marvel "Bullpen" for production. The Bullpenners carefully cut out the word balloons and paste them to the artwork according to Jo Duffy's balloon placements. A copy of the finished artwork with word balloons is then sent, once again, to Kodansha for corrections.

The copy is returned to Epic with corrections. Common problems include word balloon pointers that indicate that the wrong character is speaking, incorrect words or letters, and the occasional word balloon that should have been filled in with artwork before the proofs were made. Periodically, we encounter problems involving reversal, meaning that during the process of making "mirror proofs", a panel or part of a panel was reversed when it should not have been. Finally, when all of the corrections have been made and the staffs of Epic Comics and Kodansha, are satisfied, the black and white artwork is sent to Steve Oliff and Olyoptics for the coloring process.

The same panel, on the "mirror proof" sent to Epic. Mash-Room has replaced the Japanese balloons with art

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SATOSHI TAKABATAKE
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managing editor • New York

Epic Comics

JO DUFFY
english adaptation

STEVE OLIFF
with the
OLYOPTICS COMPUTER CREW
colorists

MICHAEL HIGGINS
letterer

HARRY CANDELARIO
production

MARIE JAVINS
assistant editor

MARGARET CLARK
editor

CARL POTTS
executive editor

Is he really worth it? Is it worth the careers tossed aside in the headlong pursuit of perceived power? Is it worth the cost of exposing young paranormals to the force of martial law meted out by the army? Is it worth bringing down a government and ruining a brilliant military career with a coup d'état? Is it worth the mindless violence and the lives that it has extinguished? Who or what is Akira that so many have been willing to pay the price?

KATSUHIRO OTOMO'S

AKIRA

0 24885 23068 0 14

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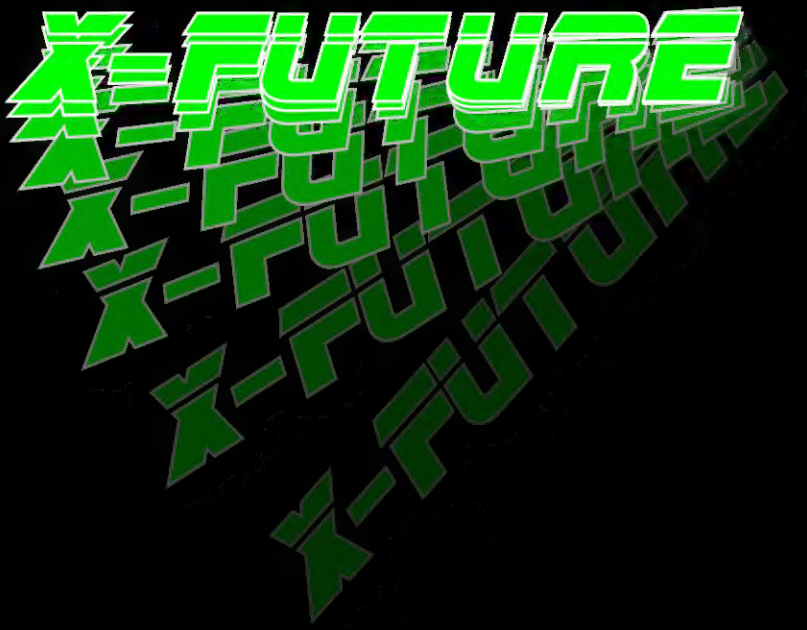

I love um

I buy um

I preserve um